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PARIS ART SALES.

THE most important sale of old masters of the season took place at the Petit Gallery during the first week in May. The collection was that of the late Baron D' Ivry. The highest and most characteristic prices were: Boucher, "La Fête du Berger" and "Les Lavandières," signed and dated 1768, two exquisite specimens of this artist, 80,000 fr.; Fragonard, "La Réveuse," 38,000 fr.; Weenix, "White Dog," a fine work, 26,500 fr.; a charming portrait by Tocqué, supposed to be that of Mme. Adelaide, daughter of Louis XV., 18,200 fr.; a larder, by Snyders, a fine decorative painting, 16,700 fr.; portrait of a lady, by Vanloo, 13,100 fr.; a rose bush, by Desportes, 12,700 fr.; Lancret, "La Jeune Pélerine," 12,000 fr.; Bachelier, two panels, game, fruit, and vases, 11,100 fr.; Desportes, "Cat and Dog," 10,200 fr.; Vanloo, portrait of Mme. de Boulainvilliers, 10,300 fr.; De Troy, life-size portrait, "Hebe," 5000 fr.; Breughel de Velours, "Market Day," 5200 fr.; J. B. Oudry, "Two Cats," 4600 fr.; Salomon Ruysdael, "La Route de la Ville," 6800 fr.; Boucher, bust of a girl, drawing in black, blue, and sanguine, 2900 fr.; Boucher, the "Bath of Diana," pen and sepia drawing, 880 fr.; Boucher, "Summer" and "Autumn," two drawings in black, 780 fr. The second day's sale was devoted entirely to miniatures, snuff-boxes, jewelry, and porcelain. Two Chinese porcelain little flasks, six-sided, turquoise enamel, Louis XVI. mounts, 10,100 fr.; two vases, each formed of a couple of carp, upright and facing each other, of rocaille gilt, bronze mounts, 7800 fr.; two parrots, old Chinese porcelain, on turquoise rocks, 4950 fr.; two little potiches, old Chinese porcelain, with chrysanthemums, leaves, and rocks in enamel, of the green family, fine Louis XIV. mounts, 4300 fr.; a monkey seated, old Chinese porcelain, "flamé" violet, Louis XVI. pedestal, 4200 fr.; two round cups, old Japanese porcelain, chrysanthemums, blue, red, and green, Louis XIV. mounts, 4100 fr. The Sèvres, the bon-bon boxes, watches, Chantilly ware—everything, in fact, in this second day's sale fetched prices double and treble, and sometimes even quintuple what the experts asked for them. The two days' sale produced a total of over \$100,000.

The third day's sale of the Ivry collection, devoted to the furniture, produced results that astonished the Parisian dealers and amateurs. Never before has eighteenth-century furniture been sold at such high prices. A Louis XVI. drawing-room suit, by Carpentier, upholstered in Gobelin tapestry, composed of two sofas, four bergères, eight arm-chairs, and four chairs, fetched 81,000 fr.; two large Louis XVI. candelabra, with figures of nymphs in Florentine bronze, attributed to Clodion, 64,000 fr.; two Louis XIV. cabinets, ebony and Boule, 46,000 fr.; Louis XV. secretary, amaranth and marquetry, 38,900 fr.; two Louis XVI. consoles, 38,000 fr.; pair of old Chinese vases, gros bleu, Louis XVI. bronze mounts, 37,000 fr.; two terra-cotta statues, a Chinese man and woman standing, French school of eighteenth century, 20,000 fr.; four Louis XVI. benches, carved wood and Savonnerie tapestries, with ornaments of flowers and birds, 22,600 fr.; barometer, Louis XIV., marquetry of brass, tortoise-shell, and blue horn, 15,000 fr.; six-leaved screen, with Louis XVI. petit point tapestry, 14,000 fr. The other prices were proportionately high, and the sale of the furniture produced 577,820 fr., which, added to the proceeds of the two previous days, gives a grand total of 1,082,730 fr., a sum which entitles the Ivry sale to be regarded as the greatest sale of the present season. The collection of the Baron D' Ivry, although augmented by its last possessor—who was one of the great collectors of the 1830 period, together with Sauvageot, the Comte de Pourtales, Lord Seymour, and Lord Hertford—was in the main one of the very rare collections that escaped pillage during the Revolution. The

splendid furniture that has just been sold was almost entirely the furniture of the château of Hénonville (Oise), the seat of M. Rostin, Baron D' Ivry, farmer-general at Paris until his death in 1789, and grandfather of the late Baron D' Ivry. The son and heir of the farmer-general, who was twenty years of age when the Revolution broke out, did not emigrate, like the other nobles, but enlisted in one of the regiments of Sambre-et-Meuse, and served the Republic from 1792 to 1798. When he returned to Hénonville he found everything just as he had left it. The Ivry collection, although less numerous than that of M. Leopold Double, was certainly more choice.

The sale of the Parisian part of the Castellani collections at the Hôtel Drouot, in May, produced 414,511 fr., which, added to the result of the sale at Rome, makes a total amount of over 1,728,000 fr. There are but few remarkable prices to be mentioned: Italian tapestry, fifteenth century, "Adoration of the Infant Jesus," 20,000 fr.; twelve oblong plaques, painted in colored enamel relieved with gold on a black ground, by Jean I. Pénicaud, "Episodes of the Life of Christ," 15,100 fr.; "A Kiss of Peace," or "Baiser de Paix," niello on silver, in a gilt bronze frame, with escutcheons and enamels, representing the "cradle at Bethlehem," 11,200 fr.; an Etruscan bronze mirror, seventeen centimetres in diameter, representing in relief Minerva and Apollo before Paris and Helen, turquoise green patina, a beautiful work of art, 26,750 fr. A fine casket or ciste, richly ornamented with figures, fetched 16,002 fr.; two others fetched respectively 15,100 fr. and 15,000 fr.; a statuette of Aphrodite bathing, belonging to the best period of Greek art, 19,000 fr.

The sale of Paul Eudel's collection of old silver produced a total of 205,056 francs. The largest prices were paid for a gold chocolate pot and spirit lamp, by Etienne Baligny (1703 to 1713), 16,000 fr.; two silver candelabra, by Louis Regnard (1743), from the San Donato collection, 15,200 fr.; a fine écuelle, by Jacques de Boy, from the San Donato collection, 5000 fr.; a pair of silver candlesticks (1764), 7700 fr.; a sauce boat, made by César Haudry in 1745, 9400 fr.; two silver soup tureens, one by J. B. Chéret, 7500 fr., the other, by De Villeclair (1762), 13,000 fr.; aiguière, by Robert Mognart (1725), 7000 fr.

M. Veyrassat, the landscape and animal painter, had a sale of forty-six of his pictures at the Hôtel Drouot in the first week in May. The sale produced a total of 42,000 fr. The "Village Farrier" produced 1840 fr.; "Saint Catherine's Horse-market," 1660 fr.; "The Horsedealers," 2780 fr.; "The Old Servitor," 2900 fr.; "Horses Drinking," 1450 fr.; "Forest of Fontainebleau," 1300 fr.; "The Ferry," 2400 fr.; "Les Derniers Blés," 2060 fr.

AMONG the art educational advantages offered in New York next season will be a series of lectures upon the materials used in the fine arts. The lectures will be addressed to students and young people, and will be fully illustrated by the actual materials (woods, clays, metals, and fabrics), both in the crude and the finished condition. The lectures will be given in the new Lyceum Theatre, on Wednesdays, by Mr. Charles Barnard.

THERE seems to be no lessening in the demand for artistic Christmas cards. Prang & Co. have already finished for the next holidays some very attractive little landscape cards by Champney, Bellows, and others, two pleasing female heads full of character, and a well-composed friezelike design of semi-nude singing children. They have also under way a series of Japanese bird and flower cards by Miss F. Bridges, and a humorous series of gnome designs by Walter Satterlee.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 368 is a decoration—"Cranberry"—for a cup and saucer, by I. B. S. N. Paint the shadows of the flowers with black and a little brown green mixed, and where the outside of the petal shows in turning back, add a touch of carnation No. 2, delicately painted. The sharply pointed tube of the flower paint with orange yellow, shaded with brown green. For the calyx of the bud use grass green, and for the tube use a pale wash of carnation, shaded with the same. The delicate flower and leaf stems are sometimes red, and again pale green; and many of the leaves are red, or grayish green edged with red. For the leaves use grass green and a little cobalt mixed; all shadows in brown green. The cup and saucer can be edged with gold, and the band at the base of the cup and the band on the saucer can be in solid color.

PLATE 369.—Two simple designs for tile decoration, by Kappa. For No. 1 use black green and capucine red. Draw or trace the design on the tile in India ink or carmine water-color. Tint the tile with black green, remove the color from the arrow heads and also from the triple-pointed figure springing from the centre of each side, and paint with capucine red. For the corner figures and the scrolls use black green. Use the same color for the strong lines and outline. For No. 2 use brown green and deep blue green. Tint with brown green, remove the color from the small circles, and paint deep blue green. For the other figures, and also for the strong lines and outlines, use brown green. Instead of tinting, a tinted (light yellow brown) tile may be used with the pattern as directed in blue green and brown green. Other combinations of color may of course be used. Tiles so decorated and set in the pretty frames that come for that purpose form useful and ornamental stands for teapots, flower vases, and the like.

PLATE 370.—Illuminated borders from a German fourteenth century "book of hours."

PLATE 371.—Designs and suggestions for art-workers in metal.

PLATE 372.—Initials—A, B, C and D—from the Bible of Charles the Bald, ninth century.

PLATE 373.—Conventional designs for embroidered borders, from the South Kensington Royal School of Art Needlework.

PLATE 374.—Designs for horizontal borders, from the Cincinnati School of Design.

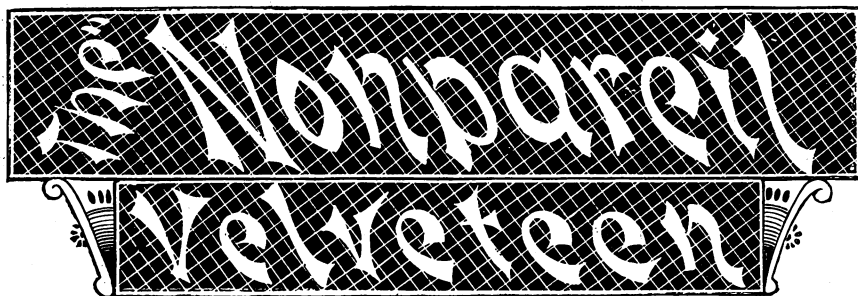
BOOKS RECEIVED.

PHŒBE. By the author of "RUTLEDGE." Boston: Houghton, Mifflin & Co.

THE AMERICAN HORSEWOMAN. By ELIZABETH KARR. Boston: Houghton, Mifflin & Co.

COTTAGES, OR HINTS ON ECONOMICAL BUILDING. Compiled by A. W. BRUNNER. New York: Wm. T. Comstock.

TO MEXICO BY PALACE CAR. By J. W. STEELE. Chicago: Jansen, McClurg & Co.



Received the only Medal awarded at the recent International Exhibition at Amsterdam (Holland).



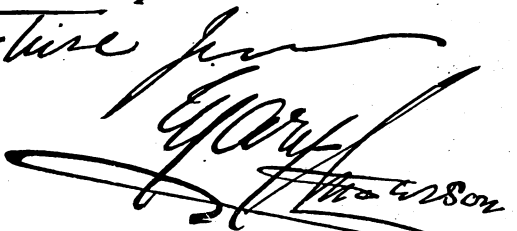
There are now several brands of Velveteens in imitation of the "NONPAREIL," but the "NONPAREIL" is by far the most evenly and thoroughly dyed, and, through a secret process in the dyeing, holds its color and tone until completely worn out, increasing, instead of losing, its lustre and "bloom" with wear, and is the only Velveteen with the genuine Lyons face, and, consequently, the only real substitute for Silk Velvet. Suits can be shown, that were made up and placed on lay figures three years ago. These have been exposed to constant heat, as well as strong light continuously, and do not yet show signs of fading. So great is the improvement in the "NONPAREIL" that even the most delicate hues are being used for evening dresses. The "NONPAREIL" is warranted both by the importers as well as retailers, so that it is the safest to buy for any purpose.

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